

Barcarolle

Op. 60

F. Chopin (1810–1849)

Allegretto

Score for Barcarolle, Op. 60 by F. Chopin. The score is in 12/8 time and consists of four systems of music. The first system (measures 1-3) is marked *Allegretto* and *f*, with a *dim.* marking in measure 3. The second system (measures 4-6) is marked *p* and *cantabile*. The third system (measures 7-9) continues the *cantabile* mood. The fourth system (measures 10-12) includes a *tr* marking and a *cresc.* marking. Pedal markings *Ped.* and asterisks are placed below the bass staff throughout. Performance markings *a*, *b*, and *c* are placed in diamonds within the score.

a m. 1: In English edition only, *fz* on left hand C# octave instead of *f* afterwards.

b m. 3: Parenthetical pedal marking from German autograph and edition, with no pedal release indicated.

c m. 10: Tie on F# drawn by Chopin in score of Camille Dubois.

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13

(cresc.) *f* *leggiero* *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

15

(dim.)

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

17

tr

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

19

(3 5) *tr* (4) (5 3) *tr*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

d m. 17: Parenthetical tie in left hand found only in Mikuli.

e mm. 20–21: absent in German and English editions.

♩ mm. 26–27: Parenthetical shapes from the English edition. Shape in main text from the German autograph + edition. French autograph + edition have no shapes written, to be left to good taste.

♩ m. 26: Lines between left hand and last grace notes drawn by Chopin in Camille Dubois score, probably as a simplification. English edition has yet another variant, with the grace notes notated as sixteenth notes, coinciding with the last F# in the left hand.

29

cresc.

Ped. *

Autographs + German and English editions:

31

ten. ten. tr

f dim.

Ped. * Ped. * Ped. * Ped. * Ped. *

German Autograph + edition, English:

33

f dim. rallent.

Ped. * Ped. * Ped. * Ped. * Ped. *

35

poco più mosso pp

Ped. *

◇ h m. 33: Parenthetical notes absent in French edition and Mikuli.

◇ i m. 34: Line drawn by Chopin in Dubois score connecting grace note and bass.

38 *ten.*
sotto voce
Ped. *

41 *ten.*
sempre piano
Ped. *

44 *ten.*
Ped. *

45 *ten.*
Ped. *

46 *ten.*
Ped. *

47 *ten.*
Ped. *

48 *ten.*
Ped. *

49 *ten.*
Ped. *

50 *cresc.*
f
Ped. *

◊ j mm. 39–40: Tie absent in German and English sources.

◊ k mm. 41–42: Parenthetical tie found in Mikuli only.

◊ l mm. 43–44: — found in German autograph + German edition only.

◊ m m. 51: Line drawn by Chopin in Dubois score connecting grace note and bass. *m. 50: Parenthetical D# from Mikuli

◊ n m. 51: RH, parenthetical staccato found in German autograph + edition and English edition only. (cf. m. 55)

52

54

56

58

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

fz *p* *cresc.* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

fz *p* *cresc.* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

◊ mm. 52–53: Solid slurs from French autograph + edition and English edition. Dashed slurs from German autograph + edition.

◊ m. 54, 58: *fz* found in German autograph + edition and English edition only.

◊ m. 55: RH, staccato in German autograph + edition and English edition only (cf. m. 51).

◊ mm. 55–57: Solid slurs from French autograph + edition. Dashed slurs from German autograph + edition and English edition.

N.B. The English follows the French long slurs for mm. 51–53 and then the German short slurs for mm. 55–57

◊ m. 56: Parenthetical tie found in Mikuli only.

◊ m. 59: Same variant as in m. 48 (lower staff, upper voice, 3rd note: F#). ◊ m. 59: LH, parenthetical C# in German autograph + edition only.

60 *cresc.* *ritenuto* *poco più mosso*

63

66 *v*

69 *dim.* *w* *x* (*☹*)

Lea. * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* *

* *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* *

Lea. * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* *

Lea. * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* *

v mm. 66–67: RH, E octave, tie absent in German Autograph + edition and English edition.

w m. 70: A squiggly line drawn here in Dubois score, probably suggesting ritardando.

x m. 71: Fermata marked in Dubois score.

72 *meno mosso* y

p

Led. *

75 z

Led. *

German autograph + edition
and English edition:

English (E):

dolce sfogato

10

German autograph
+ edition (G):

dolce sfogato

10

78 *dolce sfogato* aa

dolce sfogato

7

10

Led. *

y mm. 72–note 1 of m. 77: Solid slurs from French autograph + edition. Dashed slurs above text from German autograph + edition. Dashed slurs below text from English edition.

z m. 75: RH, note 1, tie absent in German autograph + edition.

aa m. 78: In his entire output, Chopin only here wrote "sfogato", the past participle of the Italian verb "sfogare" (to pour out [an emotion]—or perhaps more poetically: open your heart). It could also refer to a vocal quality assigned to some female voices (e.g. Pauline Viardot). It could also be a misunderstanding by Chopin, who might have been looking for "sfocato", which means "blurred" or "misty." In whatever case, a unique marking calls for a special sound and approach.

- ◆*bh* m. 80: crossed out in Dubois score.
- ◆*cc* m. 81: Possible fermata marked very lightly in Dubois score.
- ◆*dd* m. 81: RH, note 10, B# in Mikuli only.

Tempo primo

84 *(tr)* *f* *cresc.*

86

88 *ff*

90 *(tr)*

The score consists of four systems of two staves each. The right-hand staff contains the melody, and the left-hand staff contains the accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The piece is marked 'Tempo primo'. The first system (measures 84-85) begins with a trill in the right hand and a forte (*f*) dynamic. The second system (measures 86-87) continues the melodic and accompanimental lines. The third system (measures 88-89) features a fortissimo (*ff*) dynamic. The fourth system (measures 90-91) concludes with a trill in the right hand. Pedaling instructions (*Ped.*) are placed below the left-hand staff, often with asterisks. Performance markings include *ec* (enclosed in a diamond) and *ff* (enclosed in a diamond). A *cresc.* marking is placed above the right-hand staff in the first system. Trills are indicated by *(tr)* above notes in the right hand.

ec mm. 84–85: Solid slurs from French autograph + edition. Dashed slurs from German autograph + edition.

ff mm. 88–89: LH, parenthetical slurs in English edition only.

92 *cresc.* *ff* *più mosso*

94

97

99

◊^{gg} m. 92: Portato markings in German autograph + edition and English edition only.

◊^{hh} mm. 93–101: RH, solid slurs from French edition. Dashed slurs above text from German edition. Dashed slurs below text from English edition. Lack of respective slurs = they match the French.

◊ⁱⁱ mm. 94–95: RH, parenthetical ties in Mikuli only.

◊^{kk} m. 101: RH, parenthetical staccato in English edition only.

◊^{jj} mm. 100–101: RH, ties absent in German autograph + edition and English edition.

Tempo primo

102 *ten.* *tr.* *ff* *ritenuto* *f* *f* *sempre f*

104

106

108

Mikuli:

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

◻ m. 102: Hairpin absent in French autograph + edition.

◻ m. 102: RH, parenthetical staccato in French edition only.

◻ mm. 102–103: Parenthetical slurs from Dubois. French slurs solid. German slurs dashed above. English slurs dashed below.

◻ mm. 103–104: At this point, the upper right corner of the French autograph was eaten by a gerbil.

110 *8va* *loco*

111 *fz p* *dim.* *ss*

113 *leggero* *pp*

114 *8va* *loco*

115 *8va* *loco* *cresc.* *ff*

pp m. 110: *fz* absent in French autograph + edition.

qq m. 110: RH, note 3, Mikuli has C♯.

ss m. 112: RH, German and English sources have quarter note, eighth rest. (cf. m. 33)

rr m. 110: RH, parenthetical E♯ unmarked in French and German sources. English edition has E♯, probably a hyper-correction.

tt m. 115–116: Parenthetical pedaling from German edition; bracketed pedaling from English edition.